

CLOSSAL in its conception and convincing in its realization, Robert B. Mantell's "King Lear" will be the masterpiece that will rank with the great Shakespearean actors. Not that Mr. Mantell's work in other roles does not reveal the student and the actor beyond the ordinary. But in the tragic role of Lear his art seems to have attained its climax. Reaching the heights of real greatness, Mr. Mantell's performance during the week simply served to satisfy the longing for the real drama that has not lost its hold of admirers in the midst of modern substitutes. It is to players of his mold the stage will always turn for vindication in time of stress, for the disengaged poet of the Elizabethan age has become the master dramatist in the twentieth century.

Nothing in the realm of dramatic art perhaps has undrawn so much in the way of repairs and making over as musical comedy. And yet it seems almost popular. Its foster-sister, light opera, so called because the character and quality of the music lift it above the littleness of the rag and the jest of the comic, has a similar fate in store. Much of time and money and talent has been expended in "The Count of Luxembourg," yet, notwithstanding its acrobatic staircase waltz, its scenic accessories and its amusing story, only one beautiful musical comedy has so industriously educated to bolsherois standards.

Modern farce comedy had already exploited itself with wretched results, stilted and artificial, but it had to go a step further and drag grandeur into its whirl, because progressivism is the order of the day. It was a startling bit of impudence for which May Robson must be held responsible more than any one else. She, because she consented to place grandeur in such a naughty escapade, but because she played her so gracefully, and with so much finesse that even the finicky had to laugh instead of being shocked and indignant. It was really impertinent—but delightful.

The present condition in the amusement world resembles a puddle with four fishes fighting for the survival of the fittest. Burlesque is trying to eat Vaudeville, Vaudeville is trying to eat Drama and Moving Picture is trying to eat them all.

RETIREES FROM MANAGEMENT.—Music patrons of the city will learn with regret that Miss Mary Cryder is withdrawing from the managerial field and that the engagement of Rose Oltzka and Jaroslav Kocian at the Columbia Theater Wednesday afternoon will be the last event of the kind with which her name will be identified. Miss Cryder's name has been identified with the highest class musical offerings and it has been through her enterprise that some of the foremost artists of the world have been presented to local music patrons. Her withdrawal from the field of the impresario is due to the ever-increasing demand upon her time by her vocal pupils and it had become a question of giving up either one or the other of her enterprises. While the constantly increasing number of students seeking her instruction she decided to give up her managerial work. After Cryder has disposed of her contracts and good will to George P. Conn of the Columbia Theater, who will conduct the business in the future.

COHAN'S IDEA OF "PALACE" HOTELS.—When George M. Cohan saw the first dress rehearsal of "Get Rich Quick Wallingford" with scenery a jarring note that struck his practical eye at once was the spick and span newness of the sets representing the office and the bedroom of the "palace hotel," shown in acts one and two respectively.

"Here, boys," shouted the author-actor-producer-manager to a group of carpenters and clearers standing near, "spend all of your spare time the next few days rolling in and out of the doors. Open and shut them when your hands are covered with evidence of honest toil; put your fingers on the paint; write some numbers and addresses on the wall paper beside the telephone; hang around the office desk and look over the register; scratch matches everywhere you shouldn't and spit on the floor when and where you like."

"I know all about palace hotels; my knowledge of them would fill a book made up of stories of overnight success from Portland, Me., to Portland, Ore. Go as far as you like and make the inhabitants of Battleground feel that they are in a real hotel in the kind of city where the best is also the worst because it is the only one."

MISS HOLMES.—Helen Holmes is a California girl whose family is identified with mining enterprises. Her native state, her uncle is the owner of one of its most famous mines. She is a college graduate. Her early engagements in the east were with the Columbia Stock Company, Brooklyn, and the Murray Hill Stock in New York. Since then she has been connected with many of the foremost stock organizations in the country. She was one of the hits in the production of "The Taking of 'Easy,' with which she has just closed to come to Washington. Her play had a successful run at the Illinois Theater, Chicago. Other engagements as leading woman were with J. H. Stoddard in "The Bonnie Blue Bush," Dustin Farnum in "The Virginian," Wright Lorimer in "The Shepherd King," in "The Man on the Box," with Max Flegman in "The Witching Hour," William Hodges in "The Man from Home," in the big production of "The City," in "The Aviator," with Marie Tempest in "Caste," and with Tully Marshall.

HOW RAISULI GOT EVEN.—Hamo Rai, Hazi Shav, an Arab with "The Garden of Allah" company, was chief lieutenant of Raisuli, the notorious brigand, who started all Europe some years ago. Hamo has been a member of the company two seasons, but until recently not even the most intimate of his companions knew he had been associated with Raisuli. He is the owner of large estates on the outskirts of Tangier, but is traveling with the theatrical company in order to see the United States.

For twelve years or from the very beginning of Raisuli's career, Hamo was his chief guard. Through Saleen Ayeop, an interpreter, he has given for the first time the inside facts of the life of the 1904, of Ion Perdicaris, an American citizen, who was ransomed for \$100,000.

"This man," said Hamo, "was captured by Raisuli in order to obtain intervention by foreign powers to put a stop to the atrocities of the sultan's army."

According to Hamo's story, Raisuli, who was an aristocrat by birth and breeding, was a man of great family because of his adventurous and eccentric traits. To procure food for his family he began to steal sheep from the flocks of his neighbors. The Moroccan government determined to put a stop to his thieving. He was betrayed by a supposed friend into the hands of the sultan's soldiers, and thrown into prison at Mogador, where he spent seven years.

But the call of the mountains was too strong to resist. Soon he was back at the stealing, assisted by forty-four nomads of the mountains, of whom Hamo was made the head. The columns of sent soldiers to the mountains under a French officer, but the soldiers refused to go up into the mountains. Hamo then turned to the idea of kidnapping Perdicaris and his stepson, Yarker, a British subject, by which he thought to implicate the Moroccan government in trouble with France and England.

Hamo says Raisuli is now chief of twelve tribes just outside the capital. He said it had been reported Raisuli was dead, but he knew this was untrue.

A PLAY MANAGER.—Five camels, eight goats, six donkeys and seven horses are used in "The Garden of Allah." All the twenty-six animals are from the Desert of Sahara, and their health has been called to headquarters for the climatic differences between this country and the sands that stretch across Africa. The camels—oddly enough often less a problem than the goats and asses—are easier to satisfy in the matter of food and quarters. But this aggregation of live stock is a problem of size and consequence to be considered every hour of the day and night.

A flock of doves is used in the monastery scene. But does flock and flutter and strut and pout and heave and hum in "The Garden of Allah" are done from Tripoli. Two of the most important of these died of cold last December in the Century Theater, where they had come made especially for them by an Arab who knew their habits.

An attempt was made to fill out the flock of original number, but by putting in two domestic doves. The Tripolitan doves flew at the intruders and pecked one to death. The other escaped through the high flies of the theater and out through an open ventilator in the stage floor. It was after the death of Tripolitan doves that one of the Arabs hit upon a device of bedding their cotes in heated sand during the cold weather. In this trick put an end to the fatalities among them.

COMING ATTRACTIONS.

National.

No more gorgeous and varicolored picture book has ever been unfolded than the stage form of "The Garden of Allah," the famous romance of the desert, which comes to the National this week.

The production program, made by the Liebler Company, is a spectacle beautiful to behold, and the play itself is a lesson in spiritual elevation. Mr. Hichens, author of the novel, and Mary Anderson, who assisted him in the work of dramatization, have proved remarkably apt as playwrights.

A monk (Boris Androvsky), tired of the restraint and solitude of his cell, and possessing all the passion and vigor of men who live to love and the love of men who live to love, escapes to the desert, meets his fate in a beautiful woman (Domini Endicott), and later, when she discovers his identity, he forsakes her at her own command and returns to seclusion to atone for all that has gone before.

In selecting the dramatic episodes for this stage version of "The Garden of Allah" the authors have laid the first scene in the courtyard of the Hotel du Desert, at Beni-Mora, in which Boris makes the acquaintance of Domini. Then follows the street of the Ouled Nialles, in which they are sent on their way to a dance house in the same thoroughfare, where a quarrel arises between two jealous Arabs over the same dancer. In the next scene Boris rescues Domini and escorts her back to the hotel. The famous scene of the Count Antonelli follows, with massive palaces stretching in aisles far away to the desert; its climax exciting and entire spectacle, beautiful as the rest of it is.

In sharp contrast to this oasis is the grim stretch of desert which comes after. This scene begins with an actual sandstorm, which blows in blinding eddies in the foreground and finally reveals the tent of Boris and Domini, dimly visible through the swirling clouds. The concluding scene—the exterior of the Trappist Monastery of El Largini, with the blue Mediterranean in the distance and a second peep into the garden itself, are equally characteristic vistas of lovelessness.

The spectacle proper lies in the resplendent pictures of eastern life, the camels, the dancing girls in Beni-Mora, their hair-dressers, Arab lovers, the blue tents and the kindred sounds of oriental life that strike the ear, the brilliant sun on the walls of the hotel, the scene that marks the far off end of the horizon. All these details, together with the love scenes of the monastery, result in a unity of picturesque expression that fills the eye with alluring scenes of a romantic and distant world.

A strong cast of players will present this remarkable drama. Dorothy Donnelly, Lawrence and Edward Mawson, as Domini, Boris and Count Antonelli, respectively. Joseph Ruben, Frank Langdon, and the famous John Hughes, Sheridan Block and Florence Johns are also in the cast.

Mask and Wig Club.

"Maid in Germany," a typical production by the Mask and Wig Club, will be

the attraction at the Belasco Theater tomorrow night. This twenty-fifth annual production of the famous college organization is a musical comedy in two acts, with its locale in and near Berlin, Germany. The book is by D. H. Smith, scenario by Edwin M. Lavino and the lyrics by Charles Gilpin, who has been responsible for former successes of the Mask and Wig Club. A well drilled chorus is always included in the theatrical displays of the club, and the present offering will include humor, sentiment, tragedy, romance and scenes of natural beauty and interest, including "The Substitute," "Romance of the Pagan Romans," "Niagara Falls," "The Pagan Indians," "Rambles Through London," "Italian Lake Scenes," "East and West," "Scenes in Delhi, India," "Seville at Carnival Time," "The House That Jack Built," "Santa Monica Automobile Races"

The plot, in brief, follows: Gen. Weber, in charge of the barracks outside Berlin, has installed an intricate burglar alarm system in his house, and makes a wager with his nephew, Frederick Weber, that the latter cannot burglarize the house undetected. Frederick is successful, however, and steals his aunt's pearl necklace, which he is about to return to his uncle at the Belle Aire sanitarium, owned and managed by Dr. Emilie Montaine, who is noted for his art in making homely women beautiful. Montaine has a niece, Lydia, the secret fiancée of Frederick, and the person to whom he intrusts the necklace until he can give it to his uncle, has been called to headquarters. She is not liked by Clarice, the head manicurist, who, seeing an opportunity to cause trouble, sends for Hans Slick, a detective, who discovers that Fritz, the porter, had put the bag containing the necklace in a taxi engaged by a honeymooning couple just leaving the sanitarium in a huff. The pursuit of the jewels leads the entire party to a cabaret performance in the palm garden of a Berlin theater, where, after incidental songs and specialties, it is finally recovered and everybody is made happy. Two elaborate scenes show the solarium of the Belle Aire sanitarium and the palm garden of the Open-Air Theater in Berlin. The several specialties are mounted with special scope and stage settings. The leading comedy role of Dr. Emilie Montaine will be played by J. H. McFadden, Jr., who had a similar part in last year's "Miss Helen of Troy." D. A. Hogan of last year's telephone girl fame, plays Clarice, the head manicurist; B. E. Heath will be seen as the "villainess" Vodka, premiere danseuse of the Russian Imperial ballet; R. G. Morris plays Lydia, Montaine's niece and beauty model; J. B. French plays Frederick Weber; D. E. Forer, Gen. Weber; W. T. Towlesley, Hans Slick; C. H. Barnard and Thomas Hart, Mr. and Mrs. Sterling; and W. M. Wright, Hilda, the German waitress.

The chorus will appear as beauty models, manicurists, sanitarium patients, German military officers, Johnnies, barmaids, Miss Muffets, Eskimo maids, men and dogs, and Jack-in-the-Boxes.

Columbia.

Tomorrow night at the Columbia Theater the Columbia Players will inaugurate the fifth annual season of that popular organization. Many favorites of the lo-

cal public in several seasons past will be found again with the company.

The new leading woman, Helen Holmes, will appear in the role of Olivia Sherwood, the character in which George made a pronounced success in "Clothes." The play is by Avery Hopwood and Channing Pollock and is in four acts that call for beautiful stage settings and elaborate gowns. In it the authors have injected the dramatic elements of social life.

Olivia is a girl who is living in an atmosphere of social display. She loves dress and goes into debt for the sake of finery. Her income has become reduced. Her many shares of stock are really valueless, but the lawyer who attends to her affairs conceals the facts from her and supplies her with money. He is not divorced from a wife whom he does not love, but he plans to win the girl. She is about to marry a rich lover, but he immediately leaves her when the lawyer tells him she is going to marry him because she wants money, not because she loves him. It is plainly a story of plot with diverse and sometimes vigorous happenings. There is plenty of sentiment and scenes of women power and comic force. The members of the company will appear as themselves, so to speak, without disguise of any kind.

Eva Tanguay, Tuesday.

Eva Tanguay in her first annual starring tour at the head of her own company, will appear for a five-day engagement at the Belasco Theater beginning Tuesday afternoon, with daily matinees.

Miss Tanguay's picturesque personality has sufficed to entertain many people and to attract a great deal of money to the theaters in which she has played. Her songs, especially written for her, are all novel and up-to-date, and she has made tremendous success not only with them, but also in her original pantomime version of "Salome," which was the sensation of the year in New York and other big cities. "Salome" is a pretentious production for the stage, with a grand opera orchestra, besides a notable company of artists numbering half a dozen of the best "headline" vaudeville acts of the highest class theaters. The show is entirely vaudeville with plenty of action.

Chase's Motion Pictures.

Three of Edison's talking picture productions, said to surpass in novelty and interest those of the opening week, will be shown at Chase's this week, supplemented by numerous beautiful and enjoyable kinema-color and photodramas.

"The Temptation of Faust," the chief talking picture, embodies the scenes in Goethe's famous romance. The others are "Jack's Jokes," a farcical comedy, with laughable complications and incidents, with its locale in and near Berlin, Germany. The book is by D. H. Smith, scenario by Edwin M. Lavino and the lyrics by Charles Gilpin, who has been responsible for former successes of the Mask and Wig Club. A well drilled chorus is always included in the theatrical displays of the club, and the present offering will include humor, sentiment, tragedy, romance and scenes of natural beauty and interest, including "The Substitute," "Romance of the Pagan Romans," "Niagara Falls," "The Pagan Indians," "Rambles Through London," "Italian Lake Scenes," "East and West," "Scenes in Delhi, India," "Seville at Carnival Time," "The House That Jack Built," "Santa Monica Automobile Races"

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estate boom, which rapidly becomes a veritable whirlwind of speculation, the whole crooked scheme is endangered by the suspicion of the young girl stenographer whom the financial pirate has employed, and who has awakened within him a desire to make good for her sake. This feeling develops into a love for her which makes the schemer despise his former life and methods. By dint of hard work his schemes, which have been merely a visionary dream, become an interesting capital, become assured financial assets, to the end that instead of being mere "crooks," Wallingford and Blackie Daw, his pal, find themselves involuntarily but legitimately honest men.

Poli's.

In the romantic role of Prince Karl

a sympathetic woman, the demure little Kathie, daughter of the innkeeper. When the summons from the capital comes for Karl to return and assume the reins of government, his father having died suddenly, the young prince rebels and announces he will never allow matters of state to part him from Kathie. But in the end the girl makes greater than his own happiness, and the young prince leaves the scenes of all his happenings in the last act he returns to Heidelberg, hoping to get away from the oppression of court life, but he finds in the university city the same away on the part of his associates that beset him everywhere. Kathie alone has remained unchanged, and her faraway scene is most affecting. Playas opposite Mr. Bergen, Izetta Jewel will be seen as Kathie.

Lyceum.

In the latest offering of Henry P. Dixon's big review company entitled "Hickey in Politics," which, with Frankie Heath, will be the attraction at the Lyceum Theater this week, a real story is promised with laughs and songs. It has a melodramatic plot and concerns the adventures of Hickey McDee, an ubiquitous youth played by Harry Le Van and a company of stranded burlesques. Complications follow one after the other and the fun is kept going at a rapid rate. Fully forty people are employed and at least a dozen song hits and musical gems are introduced.

Gayety.

Charles Robinson and his "Crucifixion" burlesque organization come to the Gayety this week in two diverting and original musical farces, called "In His Son's Place" and "Cohen and the Gay Widow." Mr. Robinson and Matt Woodward collaborated in writing the two pieces and the former will have supplied himself with excellent comedy material in the leading role. He will be assisted in the dancing by James Francis Sullivan, until recently identified with Henry W. Savage's "Prince of Pilsen" company. Others who will add to the liveliness of the entertainment are Frankie Martin, the cabaret doll singer; Manny and Falso, vaudeville musical artists; Dave Rose, an Italian character actor; Libby Blondell and Freda Lehr, gifted singers, and May Bernhardt.

Garden.

The Garden Theater announces the special engagement of "Cleopatra," with Miss Helen Gardner in the title role, for Monday, Tuesday and Wednesday of this week, and it is expected this popular play will prove even a greater attraction than when first shown at this theater a few weeks ago. There will be a special musical program.

Cosmos Concerts Today.

Chaminade's "Pas de Amphore" (Dance of the Vases); Bendis' characteristie "Le Pappillon"; three dances from

attractions will be Gruet and Gruet in their "Honey Moon" and "The Circus." Lloyd and Hayden, a duo of high-class dancers, will present "Novel Dances of the Day," the music of which is in a grotesque and comical act will feature musical selections; Madelyn Nash, singer and comedienne, will entertain; English and Bedding will add to the hilarity. The Pathe Weekly Review, picturing international events of unusual interest, will head a fine series of film features which will be changed daily.

Casino.

Selma Selinger, a gifted young Washington singer, and La Chester, acrobatic and artistic danseuse, featured by the Oliver Comedy Players, a galaxy of girls and boys, some of them of this city, in a merry melange of minstrelsy, will be at the Casino Theater this week. Their entertainment takes the form of a first-part minstrel show and exploits high-class offerings of song, in addition to rollicking rags, with dancing quite unusual. The "Wells," a pretty playlet, which tells how a city waif drifted into a home and happiness with the aid of the "fresh air fund," will be presented by the "Three Bitterns." Clara Throop will reveal in eccentric character songs and a base ball monologue that is exceptionally bright; Price and Price are billed for thrills on the high trapeze; "Rusa" Kelly, for eccentricities in black-face, and the Ragtime Trio, for character songs and instrumental numbers. Three photoplays will be shown at each performance.

Washington Symphony Tuesday.

The last concert of its present season will be given by the Washington Symphony Orchestra, under the direction of Heinrich Hammer, at the Columbia Theater, Tuesday afternoon at 4:45 o'clock. For this event Manager J. Martin Scranage has engaged Charles Anthony, the American pianist, as the soloist.

Mr. Anthony was born in Providence, R. I. His father, Charles Anthony, is the dean of the engineering department at Tufts College. While a boy, Mr. Anthony took up the study of music, receiving personal instruction from Leachinsky in Vienna for five seasons. He is well known as a pianist and has given recitals in all the principal cities of this country. He made his London debut last year, and has since then received highly favorable criticism. Mr. Anthony will be heard in the Grieg Concerto.

Of unusual interest will be the rendition of the first act of "Atlantis," a symphonic opera ballet of the elements, by Louis van Gaertner, the versatile American composer. The music design of the opera is in the form of a tone poem, following to some extent the metamorphosis of themes as expressed in the "Atlantis" story. The opera has been selected for presentation by the orchestra vapors fill the space, and then she is shown in a scene of great beauty—the Atlantic coast of a phosphenescent sea. Golden fish splash and swim about in red and great attention while a student at the Conservatory of Music in Prague. He was a pupil of the distinguished Sevcik, and was as a Sevcik exponent that he made his debut; he also studied composition with Dvorak and is considered a thorough musician. After Kocian played for the first time at the Richter concerts in London, Dr. Hans Richter took a deep personal interest in him. This is his second tour of the United States.

Olitzka-Kocian Recital April 16.

Mme. Rosa Olitzka, the celebrated operatic and concert contralto, will appear here with Jaroslav Kocian, the Bohemian violinist, at the Columbia Theater Wednesday, April 16. When Rosa Olitzka was a member of the Metropolitan Opera Company she was admired for her deep and rich contralto voice. As a concert artist Mme. Olitzka has been very successful, owing to her ability to sing almost anything that the musical directors called for. She is at home in the modern French and Italian songs, and in the great attention while a student at the Conservatory of Music in Prague. He was a pupil of the distinguished Sevcik, and was as a Sevcik exponent that he made his debut; he also studied composition with Dvorak and is considered a thorough musician. After Kocian played for the first time at the Richter concerts in London, Dr. Hans Richter took a deep personal interest in him. This is his second tour of the United States.

A Wonderful Moving Picture Show.

One of the most remarkable innovations in the development of the moving picture, the ultra-rapid camera, which takes pictures at the rate of 1,200 a second, which are projected on the screen at the rate of 16 a second, has been employed by the Pathe Freres, in a reel entitled "The Analysis of Motion." This series of views shows a bullet passing a bullet leaving the muzzle of the gun and slowly coursing its way to the object at which it is aimed. This remarkable series of pictures is to be shown at the Cosmos Theater today beginning at 4 o'clock and continuing until 10:30 o'clock tonight.

IN THE SPOTLIGHT.

Adele Rowland is to go into vaudeville.

Viola Allen will spend her vacation in Europe.

Edward Sheldon's play, "Romance," will be produced in Germany.

"The Chorus Lady" is popular with stock companies.

Henrietta Crossman will continue her season until the middle of May.

Louise Galloway is playing in a vaudeville sketch called "Little Mother."

Austin Webb is one of the principals in a new sketch called "My Friend."

Helen Lowell has ended her season in "The Red Petticoat."

Jose Collins will star in a new operetta next season.

"Fanny's First Play" is to celebrate its two hundredth and fiftieth performance in New York this week.

May Irwin is investing her profits from "Widow by Proxy" in New York real estate.

Mordkin, the Russian dancer, may appear with Adele Genee at the London Coliseum this spring.

The company presenting "The Five Frankforters" will be kept together and appear in the play next season.

Florence Holbrook, formerly associated with Cecil Lean, is to be starred next season.

Tyrone Power has started his tour in "Julius Caesar." He will play in Canada through May and June.

Lillian Russell has concluded her lecture tour, and may appear for a brief engagement in vaudeville.

Tuesday evening Everett Butterfield's "The House in Order," John Drew's delightful comedy, is announced as the other forms, as far as heard from, are "polite," "popular" and "refined."

Charles Frohman will produce a musical

(Continued on Third Page)



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Austin Webb is one of the principals in a new sketch called "My Friend."

Helen Lowell has ended her season in "The Red Petticoat."

Jose Collins will star in a new operetta next season.

"Fanny's First Play" is to celebrate its two hundredth and fiftieth performance in New York this week.

May Irwin is investing her profits from "Widow by Proxy" in New York real estate.

Mordkin, the Russian dancer, may appear with Adele Genee at the London Coliseum this spring.

The company presenting "The Five Frankforters" will be kept together and appear in the play next season.

Florence Holbrook, formerly associated with Cecil Lean, is to be starred next season.

Tyrone Power has started his tour in "Julius Caesar." He will play in Canada through May and June.

Lillian Russell has concluded her lecture tour, and may appear for a brief engagement in vaudeville.

Tuesday evening Everett Butterfield's "The House in Order," John Drew's delightful comedy, is announced as the other forms, as far as heard from, are "polite," "popular" and "refined."

Charles Frohman will produce a musical